

EC-1 COLOUR

CAMERA SCRIPT

02347/2232

STUDIO T.C.6

DOCTOR WHO 4X

"IMAGE OF THE FENDABLE"

by CHRIS BOUCHER

Tx 77

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Electronic Effects Op.	DAVE JERVIS
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Floor Assistant	BARBARA SIMONIN
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Spool: 410788

Time: 24'44"

SUNDAY AUGUST 21st 1977

T.C.6.

1030 - 1300	Camera Rehearsal
1300 - 1400	LUNCH
1400 - 1800	Camera Rehearsal
1800 - 1900	DINNER
1900 - 1930	LINE-UP
1930 - 2200	<u>RECORD VTC/6HT/B19181/40/50</u>

EPISODE TWO

D O C T O R W H O 4 X

IMAGE OF THE FENDAH

CAST LIST

The Doctor	TOM BAKER
Leela	LOUISE JAMESON
Thea Ransome	WANDA VENTHAM
Martha Tyler	DAPHNE HEARD
Dr. Fendelman	DENIS LILL
Ted Moss	EDWARD EVANS
Jack Tyler	GEOFFREY HINSLIFF
Maximillian Stael	SCOTT FREDERICKS
Adam Colby	EDWARD ARTHUR
David Mitchel	DEREK MARTIN
Hiker	GRAHAM SIMPSON

EXTRAS

Security Guards	David Elliott
.....	Roy Pearce

- 1 -
"DOCTOR WHO"

IMAGE OF THE PENDAHL

by CHRIS BOUCHER

EPISODE TWO

TELECINE 1: (DUR: 28")

PRE-RECORDED

MUSIC - 31"

OPENING TITLES

REPRISE Dr. paralysed in woods.

LEELA PUSHES OPEN
COTTAGE DOOR.

GUN BLASTS DIRECTLY
AT CAMERA.

Leela spins
round against
outside door.

EP.2

TELECINE 2.

Ext. Wood. Night. (DUR: 26")

The dragging sounds coming very close. The DOCTOR takes a deep breath and holds it. He closes his eyes and visibly relaxes.

The unseen horror sounds to be just beyond the bushes.

Slowly the DOCTOR begins to sway backwards and forwards. Suddenly he exhales sharply.

THE DOCTOR: Come on! Legs come on! No, not that way, this way!

THE DOCTOR: That's it. Legs run! Left, right! Left, right! Left, right!

Head down, his movements oddly uncoordinated and jerky he walks away.

END TELECINE 2.

1A 3A

1. 1 A 1A. INT. COTTAGE. NIGHT.
CU Tarot card
on f/g table.

PULL OUT to
find MOSS R of
frame.

PAN him R as he
re-loads gun,

then TIGHTEN as
he Xs to door.

(HERE AND THERE
AMONG THE
MORE NORMAL BRIC-
A-BRAC ARE
SOME SLIGHTLY MORE
SINISTER ITEMS -
A JAR CONTAINING
A PICKLED TOAD,
ANOTHER FULL OF
SMALL BONES
POTS OF FUNGI AND
BUNDLES OF HERBS,
SEVERAL CORN DOLLIES,
A SMALL GLASS
SPHERE, A
SET OF TAROT
CARDS PARTIALLY
LAID OUT ON A
SMALL TABLE. .

TED MOSS,
DRESSED IN A
DUFFLE COAT WITH
THE HOOD PULLED
UP IS PACING
THE EMPTY DOORWAY.

HE IS HOLDING
A SHOTGUN WHICH
HE IS, HURRIEDLY
RE-LOADING.

HE THROWS THE
DUFFLE COAT HOOD
BACK AND MOVES
WARILY TOWARDS
THE DOOR.

HE IS SLIGHTLY
CROUCHED AND
POINTING THE SHOTGUN
IN FRONT OF HIM.

(3 next)

(Shot 1 on 1)

HOLD LEELEA/MOSS
as she pushes
him into armschair

AS TED MOSS REACHES
THE DOORWAY
LEELEA REACHES
OUT FROM WHERE
SHE IS HIDING
AGAINST THE
OUTSIDE WALL.

SHE GRABS THE
SHOTGUN NEAR
THE MUZZLE
AND SLAMS THE
BARRELS UPWARDS
INTO MOSS'S
FACE.

HE LETS GO OF
THE GUN AND FALLS
BACKWARDS WITH
A CRY.

LEELEA SWINGS
THE GUN INTO A
FIRING POSITION
AND MOVES SWIFTLY
TO WHERE MOSS
IS LYING CLUTCHING
HIS NOSE AND MOANING.

SHE STANDS
OVER HIM AND THRUSTS
THE MUZZLE OF THE
GUN AT HIS FACE.

HE GOES VERY
STILL AND STOPS
MOANING)

2. 3 A
C 2-s LEELEA/MOSS
fav. LEELEA

LEELEA: That shot will be your
last.

MOSS: I didn't know it were
you.

LEELEA: Well, you know now.

3. 1 A
CS door - JACK
enters, picks up
stick from can L
of doorway and Xs
down to 3-shot
JACK/LEELEA/MOSS

(JACK TYLER
COMES IN SILENTLY
BEHIND LEELEA.

(Shot 3 on 1)

JACK TYLER
IS A TALL, THICK-
SET, DARK
YOUNG MAN.

HE PICKS
UP A WALKING--
STICK FROM THE
CORNER OF THE
ROOM AND MOVES
TOWARDS LEELA)

MOSS: You was trespassin'.

4. 3 A JACK: So were you Ted Moss, Put
2-shot JACK/LEELEA the gun down, Miss.

(LEELEA DOES NOT
MOVE.

JACK TOUCHES
THE WALKING--
STICK IN THE
SMALL OF HER BACK)

I said put the gun down, Miss.

5. 1 A LEELEA: Kill me and your friend
MCU MOSS dies too.

6. 3 A ^{she is} MOSS: She's a nutter, Jack,
2-3 JACK/LEELEA she means it.

JACK: He ent no friend of mine
so tha's a chance I'm prepared to
take. The gun Miss.

As JACK takes gun
HOLD his X to
small table,
he turns up
lamp

(LEELEA HOLDS THE
GUN OUT - JACK
TAKES IT.

HE HANDS HER THE
WALKING STICK IN
RETURN AND GOES
TO TABLE)

5

(Shot 6 on 3)

JACK UNLOADS. IT)

JACK: (cont) Right. Now p'raps
you'll explain what you're doin'
in my gran's cottage.

7. 1 A
C 2-a LEELA/MOSS

MOSS: She -

JACK: Both of you.

5A

8. 5 A
MLS Skull,
it pulsates with
light;

2. INT. COLBY'S LAB. NIGHT

(CU OF THE
SKULL.

TIGHTEN TO CU
(It is straight
into cam)

IT IS GLOWING MORE
AND MORE INTENSELY)

MIX

1B 3B

9. 1 B
CU THEA

3. INT. FREEDMAN'S LAB. NIGHT

(THEA IS DEEP
IN HER TRANCE.

(3, next)

6

- 8 -

(Shot 9 on 1)

THE DOOR
OPENS SLOWLY.
ADAM COLBY PEERS
ROUND IT, THEN
SLIPS INSIDE)

10.

3.

B

MCS COLBY
entering.

PAN him R to
2-s COLBY/
THEA.

(He turns her
towards himself)

COLBY: Thea, what are you doing?
Fendelman'll go barmy - barmier -
if he finds you messing -

(NOTICES HER
CONDITION FOR THE
FIRST TIME)

Thea?

(TAKES HER BY THE
ARM)

Thea?

(SHE IGNORES
HIM COMPLETELY)

What's wrong? Thea!

1B 2A

11.

2.

A

MS MITCHELL
reading magazine

4.

INT. PRIORY KITCHEN NIGHT.

(MITCHELL IS
DRINKING A MUG
OF COFFEE)

- 8 -

(2 next)

(Shot 11 on 2)

He lowers mag.
looks to window
then resumes
reading.

(HE STOPS TO
LISTEN FOR A
MOMENT AS THOUGH
SOMETHING OUTSIDE HAS
HAS CAUGHT HIS
ATTENTION.)

RECORDING PAUSE

12. 2 A
 MCU MITCHELL

(repeat of
scene up to
here)

(HE SHRUGS
SLIGHTLY AND
RETURNS TO
DRINKING HIS
COFFEE)

13. 1 B
 CS Cam L of
 Window.

PAN R to door
as it is burst
open.

(HE STOPS AGAIN
TO LISTEN. THIS
TIME THERE IS A
DEFINITE SOUND -
A DRAGGING NOISE
ON THE GRAVEL
OUTSIDE.

HE TURNS TO
LOOK AT THE
DOOR.

14. 2 A
 MCU MITCHELL

IT BURSTS OPEN
WITH A CRASH.)

(3, next)

(Shot 14 on 2)

He rises
knocking over
chair

(A LOOK OF HORROR
REGISTERS ON HIS
FACE)

15. 3 B
C 2-s
COLBY/THEA

5. INT. WENDELMAN'S LABORATORY. NIGHT.

(COLBY HURRIEDLY
AND A LITTLE
HAPHAZARDLY BEGINS
TO SWITCH OFF THE
SCANNER.

HE SHAKES THEA)

COLBY: Thea?

(THERE IS A
BLOOD-
CHILLING SCREAM
FROM THE KITCHEN)

Good grief! Thea, wake up!

THEA: What? (GLANCES ROUND) Yes...
I...Adam. What are you doing? What
is it?

COLBY:
Let's get out of here. That scream
came from the kitchen.

THEA: What scream, what are you
talking about?

PAN them
L to door.

COLBY: (BUSTLING HER OUT) Never
mind.

(HE RAPIDLY
TURNS OUT THE
LIGHT AND SLAMS
THE DOOR)

RECORDING BREAK

9

1B 2B 4B 5C

16. 4 B 6. INT. PRIORY KITCHEN. NIGHT.
CS MITCHELL'S
body

(OUTSIDE DOOR.
IS OPEN. MITCHELL
IS SPRAWLED ON
THE FLOOR.

HE IS DEAD. THE
EXPRESSION ON HIS
FACE IS GHASTLY.

17. 1 B
CS Open door
PAN R to Int. door
It opens -
COLBY/THEA
enter. HOLD
their X down
to corpse.

THE INSIDE
DOOR BURSTS
OPEN AND COLBY
RUSHES IN FOLLOWED
BY THEA)

COLBY: Mitchell!

(HE CROSSES TO
THE BODY AND
LOOKS, THEN TURNS
AWAY QUICKLY.)

That expression, it's the same
as the other one.

(THEA MEANTIME
IS EXAMINING THE
BODY, FAIRLY
DISPASSIONATELY)

THEA: There's a blister on his
neck.

(ENTER THE DOCTOR
QUIETLY THROUGH
THE OPEN OUTSIDE
DOOR)

Could be a birthmark.

COLBY: How can you be so
dispassionate! The man is dead,
Thea!

(4, next)

10

(Shot 17 on 1)

PAN COLBY +
THEA R.

(THEA SWAYS ON
HER FEET)

PAN DOWN
as she falls.

THEA: Adam!

(THEA COLLAPSES)

COLBY: Thea!

(COLBY GOES TO
HELP HER.)

18. 4 B
~~MCU DOCTOR~~
in doorway.

THE DOCTOR: Don't touch her!

PAN him L to
MITCHELL

(COLBY PAUSES
UNCERTAINLY)

Don't touch her.

(THE DOCTOR CROSSES
TO MITCHELL'S BODY
AND EXAMINES IT)

18 A ~~MCU DOCTOR~~
2-shot
DOCTOR/COLBY

How many deaths have there been?

COLBY: Deaths?

THE DOCTOR: Like that! (POINTS TO
MITCHELL)

COLBY: Two. Now look, what the

THE DOCTOR: (NODDING AT THEA) No!
you look!

R E C O R D I N G B R E A K

(11)

19. 2 3
TCS THEA
The halo lights
around her
TIGHTEN TO CS

SLOWLY TWO BROAD,
FLAT RIBBONS OF
WHAT APPEARS
TO BE BLACK
SILK MATERIALISE
ACROSS, BUT NOT
ATTACHED TO, HER
BODY.

STOP RECORDING - ROLL BACK + MIX

20. 2 3
The Fendaleen
appear

THE HALO STARTS
TO FADE AND AS IT
DOES THE RIBBONS
BEGIN TO
DEMATERIALISE.

STOP RECORDING - ROLL BACK + MIX

21. 2 3
The Fendaleen
vanish

AS THEY DISAPPEAR
ONE OF THEM,
SHOCKINGLY, BEGINS
TO MOVE. IT HUMPS
ITSELF UP IN THE
MIDDLE LIKE A LARGE,
LETHARGIC, TAPE
WORM.

STOP RECORDING

THE WHOLE
MANIFESTATION
IS QUITE BRIEF.

COLBY IS VISIBLY
SHAKEN.

22. 3 C
C 2-shot
COLBY/DOCTOR
Let DOCTOR
exit frame R

THE DOCTOR IS
GRIM. HE GOES
TO HELP THEA)

COLBY: What was it?

23. 2 B
The DOCTOR
enters L of
frame and helps
THEA TO chair

THE DOCTOR: I'm not sure. /
they looked
like embryo fendaleen.

(THEA COMES
ROUND)

.(3, next)

(Shot 23 on 2)

~~THE DOCTOR~~ COLBY: Embryo what?
NICH DOCTOR

THE DOCTOR: Pendaleen. A creature from my own mythology. It perished when the fifth planet broke up, or so they said.

THEA: What's wrong?

DOCTOR: Shock, it was shock. Have some coffee, it will do you good.

THEA: Thank you.

DOCTOR: Do you take sugar?

24. 3 C THEA: Please. /
MCU COLBY

COLBY: A creature from mythology - do you know what you're talking about?

25. 2 B CU DOCTOR

DOCTOR: You saw it. If it's survived twelve million years its energy reserves must be enormous.

26. 3 C CU COLBY

THEA: Twelve million?

27. 2 B COLBY: Why did you say twelve million? /
CU DOCTOR

DOCTOR: What? Around twelve million. That's when the fifth planet broke up.

(COLBY STUDIES THE DOCTOR, IMPRESSED DESPITE MISGIVINGS.)

Yes, there are four thousand million people on your planet, and if I'm right within a year there'll only be one left alive. Just one.

28. 3 C CU COLBY

CORRY: What are you exactly?
Some kind of wandering Armageddon
pedlar?

29. 2 B
CU DOCTOR

DOCTOR: Who's in charge around
here?

30. 1 B
KES Door
- STAEEL/FENDELMAN
+ 2 Security
Guards

FENDELMAN: I am. Stay exactly as
you are.

(THEY TURN. HE
HAS A GUN)

31. 4 B
MCU DOCTOR
PAN him L
to FENDELMAN

DOCTOR: Dr. Pendelman, I presume?
... Is that really your name? / I'm with
you here for the 2. 4 days. It's really
the... I cannot get... run for
FENDELMAN: I will ask the questions.
Make up this... There's work on
(HE MOVES TO STAEEL other skull.
BESIDE HIM)

CU Thea

4-shot at door

(STAEEL BENDS TO
EXAMINE THE BODY,
FENDELMAN WAVES
SOME SECURITY MEN
FORWARD)

FENDELMAN: I will give the order.
But later. Lock him up somewhere.
round here.

DOCTOR: Is this how you treat
all your house guests?

FENDELMAN: Only uninvited ones,
whom I suspect of murder. Take him
away!

32. 1 B
CU DOCTOR

(THE SECURITY
MEN BEGIN TO
HUSTLE THE
DOCTOR OUT)

DOCTOR: You have to do two things,
Pendelman. Dismantle that scanner -
but then... for this
she needs help!
SECURITY MAN: Move!

33. 4 B

Group shot
PAN STAEEL L
to body - he
kneels beside it

THE DOCTOR: - and run some tests
on Thea. Start with an x-ray of
her skull.



(Shot 33 on 4)

(THEY JUSTLE
HIM OUT.)

STARR HAS
COMPLETED
HIS PRELIMINARY
EXAMINATION)

34. 1 B
MCU FENDELMAN

STARR: It is ^{just} as before.

35. 3 C
MCU COLBY

FENDELMAN: A terrible thing.
Terrible.

PAN him R to
2-s COLBY/FENDELMAN

COLBY: This time I will call
the police. Come along Thea.

Let COLBY go

FENDELMAN: As you wish. But
Adam, now will you explain why
you did not call them the last
time? ^{last time}

36. 4 B
CU STARR

(COLBY AND
THEA GO OUT)

~~37. 1 B
MCU FENDELMAN~~

STARR: Doctor Fendelman.

~~38. 2 B
MCU STARR~~

FENDELMAN: Yes?

37 CU Fendelman

STARR: The process of decomposition
is much faster this time.

RECORDING PAUSE

39. 2 B
MCU STARR

(as she reacts to
the conversation)

(5, next)

15

5B

40. 5 B
13 Storeroom

7. INT. CELLAR STOREROOM. NIGHT.

As the DOCTOR
is thrown in
TIGHTEN on him

(THE ROOM IS
SMALL, WINDOWLESS
AND STONE FLAGGED,
WITH A HEAVY OAK
DOOR.

THE DOOR IS OPENED
AND THE DOCTOR
SHOVED INSIDE.

HE LISTENS TO
THE SOUND OF THE
DOOR BOLT BEING
PUSHED HOME AND
LOOKS ROUND HIS
PRISON)

THE DOCTOR: (SHOUTS) There isn't
time for this!

(HE FEELS AROUND
IN HIS POCKETS
AND PRODUCES HIS
SONIC SCREWDRIVER.
HE SETS TO WORK
OF THE LOCK)

RECORDING PAUSE

41. 5 B
CU Lock and
sonic screwdriver

RECORDING BREAK

16

4D 3A

8. INT. COTTAGE LIVING-ROOM. NIGHT.

(JACK IS SITTING
ON THE ARM OF A
CHAIR.

LEELA IS STANDING
FACING HIM
SQUARELY.

MOSS IS FIDGETING,
NURSING HIS
BRUISES AND A
GRIEVANCE)

42. 3 A
MCS JACK

JACK: That do seem a little far-
fetched./

43. 4 D
C2-8 LEELA/MOSS

MOSS: 'Ent a word o' truth in it,
that's why! /

44. 3 A
MCS JACK

JACK: (TO MOSS) You wouldn't
recognise the truth if you fell
over it.

LEELA: (CALMLY) Why should I lie
to you?

45. 4 D
C2-8 LEELA/MOSS

JACK: Fear? /

LEELA: Does it seem to you that
I am afraid?

MOSS: You ought to be! (Cont...)

(LEELA IGNORES
HIM.

(3, next)

(Shot 45 on 4)

MOSS ANGRILY
PUSHES AT HER)

MOSS: (cont) I said you ought to
be - ah!

(LEELA FLIPS
HIM ONTO ~~THE~~
ARMCHAIR)

LEELA:
(MAKES TO LEAVE) /

I must go now.

46. 3 A
MOS JACK
he rises

JACK: Hey / ^{just} a minute! (MORE SOFTLY)
Please?

(MOSS IS PICKING
HIMSELF UP
AGAIN.

JACK TURNS
TO HIM)

47. 4 D
MCU MOSS

On your way. /

MOSS: I want to see Mother Tyler. /

48. 3 A
CU JACK

(4, next)

(Show 48 on 4)

JACK: Mr Tyler don't want to see you.

MOSS: Where is she?

JACK: I don't know! ~~I can't find~~
~~her.~~

49. A D
MOU MOSS

JACK enters
frame L +
pushes MOSS
to door

MOSS: She's got suffen for me. I
paid good money for it.

JACK: You'll get your money back.
Now get out.

(MOSS HESITATES)

Out!

(MOSS HURRIES
TO THE DOOR.
HE TURNS
AND LOOKS AT
LEELA)

MOSS: I'll see you again.

(*)

LEELA: Get some practice first.

(MOSS GOES
OUT. JACK

CLOSES THE
DOOR AND PUTS
THE GUN DOWN)

HOLD JACK's
X down to
LEELA

Let JACK go
HOLD LEELA

JACK: Nasty piece of work. Him and
some others from the village they -
well I'm not sure exactly. Thing
is I think my gran's involved in
whatever it is. I mean she's a good
old girl but... well she were brought
up in the old ways, see?

50; 3 A
MOU JACK

LEELA: The old ways? /

19

(Shot 50 on 3)

JACK: The old supersitions an' that. He called her 'Mother Tyler', that 'ent 'cause he likes her. That's from the Old Religion. There's suffen nasty going on. Do you know what it is? Have you and this Doctor bloke been sent to sort it out? /

51. 4 D
ECU LEEELA

LEEELA: The Doctor came to stop the sonic time scan. /

52. 3 A
CU JACK

JACK: What's one of them? /

53. 4 D
CU LEEELA

LEEELA: He says it will cause (FROM MEMORY) a direct continuum explo..? Implotion. /

54. 3 A
CU JACK
as he sits
go into ECU

JACK: (LAUGHS) Damn, girl! You don't half tell some whoppers don't you. /

55. 4 D
ECU LEEELA
as she kneels

LEEELA: (PUZZLED) Whoppers?

JACK: Don't matter.

LEEELA: I'm sure the Doctor would help you. He's difficult sometimes but he has great knowledge, and great gentleness.

56. 4 D
CU LEEELA

for (V) on Page 22 /

5B

9. INT. CELLAR STOREROOM. NIGHT.

57. 5 B
LS DOCTOR

(THE DOCTOR
IS KICKING AT
BOXES)

25

(Shot 57 on 5)

(THE DOCTOR
THROWS HIS
SONIC SCREWDRIVER
DOWN AND SITS
ON A BOX)

(FROM OUTSIDE THE
DOOR THERE IS
THE SOUND OF METAL
FRAGMENTS FALLING
AND THE DOOR
SWINGS OPEN
A LITTLE.

TIGHTEN on
DOCTOR as he
leaves

THE DOCTOR
TURNS BACK AND
BEAMS)

DOCTOR: Let me out of here!

he closes door

(THE DOCTOR
BANGS ON THE
DOOR, GOES
OUT AND CLOSES
IT GENTLY)

R E C O R D I N G B R E A K

SP. 2

1A 3A

9A. INT. COLBY'S LAB. NIGHT.

16. 3 A
C 2-shot
COLBY/THEA
entering (COLBY + THEA
ENTER)
- Let COLBY go
oof L. HOLD
THEA COLBY: I should have gone to the
police right away.
17. 1 A THEA: Then why didn't you?
MCS COLBY
18. 3 A COLBY: Thea, I've always been
MCS THEA ambitious. That's a weakness in
anyone./
19. 1 A THEA: Particularly a scientist.
MCS COLBY
- He bends down
and finds COLBY: When Fendelman offered me
'phone unlimited funds I jumped at the
chance. I owe him a great deal and
when he asked for the body to be
moved it seemed so unimportant./
20. 3 A
MCS THEA
21. 1 A THEA: But now with Mitchell dead ..
MCS COLBY
22. 3 A COLBY: Yes.
MCS THEA
23. 1 A THEA: Alright, then ring the police
MCS COLBY
- GO into CU (COLBY FINDS THE
'PHONE, PICKS IT
UP THEN LOOKS
TO THEA)
24. 3 A COLBY: The line is disconnected!
CU THEA
25. 1 A THEA: Disconnected?
CU COLBY
26. 3 A COLBY: Yes, as in cut off.
CU THEA

(1 next)

(Shot 26 on 3)

27. 1 A
CU COLBY
Go into
BCU
- THEA: Adam please, can't you be serious for just a minute?
- COLBY: I am serious. We're surrounded by guards, beset by a wandering lunatic and with a pair of corpses on our hands. On top of all that the telephone appears to be very dead.
28. 3 A
BCU THEA
29. 1 A
BCU COLBY
- THEA: It must have been planned.
- COLBY: By Fendelman?
30. 3 A
BCU THEA
- THEA: No, not by Fendelman. He's just a part of it. Doing what was planned for him. Don't you see ... for him ... that would fit ... would explain ...
31. 1 A
BCU COLBY
32. 3 A
BCU THEA
- COLBY: Would explain what?
- HOLD her X
to COLBY to
2 BCU's shot
- THEA: You haven't asked me whose plan it is. Ask me Adam, ask me. Ask me who planned it.
- COLBY: Stop it, Thea, Stop it!
- THEA: I did! Don't you understand? I did!
- COLBY: Be reasonable Thea. How could you have? You're as sane as anyone around here. Except...? Oh come on
33. 1 A
MC 2-shot
PAN them L
to door.
- (THEY LEAVE)

RECORDING BREAK



1B 2B 4B 3C

58. 4 B 10. INT. PRIORY KITCHEN. NIGHT.
IS COLBY
at window.

PAN him L
to fireplace
area

(THE BODY HAS
BEEN REMOVED.

THEA IS SITTING
AT THE TABLE.
SHE IS VERY
PALE AND QUIET.

COLBY IS
RAGING AT
FENDELMAN)

59. 1 B COLBY: You must think my head zips
ELS FENDELMAN up at the back! /

FENDELMAN: Be reasonable, Adam.
Why should I disconnect the telephone?

COLBY: For the same reason you've
got the place surrounded by thugs!

60. 3 C FENDELMAN: And what reason is that?
MCU COLBY

COLBY: Because you're mad Fendleman!

(QUIETLY AS THOUGH
REALISING FOR THE
FIRST TIME THE
IMPLICATION OF IT)

61. 1 B You're mad. /
MCU FENDELMAN

34

(Shot 61 on 1)

FENDELMAN: If that were so you are hardly behaving in a manner conducive to your own safety. Surely you must humour me. Sit down./

62. 3 C
MCU COLBY
he sits

(COLBY DOES SO)

63. 1 B
MCU FENDELMAN

The skull that you found is, I believe, extra-terrestrial in origin./

64. 3 C
CU COLBY

COLBY: An alien space traveller./

65. 2 B
CU THEA

(NODDING)

66. 3 C
CU COLBY

Hence the guards./ Next of kin come for the remains. You're expecting an attack by little green men from.../ Venus?

67. 1 B
CU FENDELMAN

FENDELMAN: Don't talk like a fool, Colby! You are not a fool!

68. 3 C
CU COLBY

COLBY: No, I'm not! That skull is human. It's a skull like yours or mine. Modern man. Homo sapiens./

69. 1 B
MCU FENDELMAN

FENDELMAN: Exactly. And it is also twelve million years old. Millions of years older than the earliest remains of any of man's known ancestors./

70. 3 C
MCU COLBY

COLBY: all aliens?/

You, you think we're

Bill Thea

RECORDING BREAK



3D

71. 3 D 11. INT. COTTAGE. NIGHT.
LS LEELA/JACK

(JACK AND LEELA
ARE PREPARING
TO LEAVE)

HOLD JACK's
X up to door
keeping LEELA
L of frame

JACK: Let's go then. Find your
Doctor. P'raps he can - fit all
together and make sense of it. If
he's everything you -

(LEELA GESTURES
HIM TO SILENCE.
THERE IS A FAINT
SOUND OUTSIDE.

JACK MOVES TOWARDS
THE DOOR)

(LOUDLY) Yeah, if he's as clever
as you say he is I reckon he'll know
what's going on.

RECORDING PAUSE

72. 3 D
CU door
JACK opens it
to reveal
CU MRS. TYLER
quickly into
ECU

JACK PULLS
THE DOOR
OPEN
MRS TYLER
IS STANDING
THERE. HER
EYES ARE WIDE
AND STARING.
HER MOUTH IS
TWISTED IN A
SOUNDLESS
SCREAM)

RECORDING BREAK

26

5C

73. 5 C 12. INT. CORRIDOR 2. NIGHT.
DOCTOR
walks from
cam and turns
R into corridor
three

4E

74. 4 R 12A. INT. CORRIDOR. NIGHT.
LS DOCTOR

TIGHTEN to
MCU as he
reaches
door

(THE DOCTOR
IS MAKING HIS
WAY CAREFULLY
ALONG THE
CORRIDOR.

THE DOOR TO
FENDELMAN'S
LABORATORY
IS AJAR.
HE HEARS THE
MURMUR OF
VOICES.

SILENTLY HE
GOES TO THE
DOOR AND PEERS
IN.

FROM THE
DOCTOR'S
P.O.V. STAEL
IS VISIBLE
THROUGH THE
CRACK BUT THE
PERSON HE
IS TALKING TO
IS NOT. HE IS
ANGRY BUT
KEEPING HIS
VOICE LOW)

STAEL: (O.O.V.) You should not
have come here.

MOSS: (O.O.V.) I had to warn you.

(2 next)

27

(Shot 74 on 4)

STAEEL (O.O.V.) There are
Security Guards now.

3E 2C

75. 2 C
CU STAEEL
R/T/G
MOSS IN L
B/G

13. INT. FENDELMAN'S LABORATORY. NIGHT.

(STAEEL IS
TALKING
TO TED MOSS)

MOSS: City boys. It 'ent hard to
get past them.

STAEEL: It was a stupid risk.
Fendelman is already suspicious and
uneasy. Why do you think he sent
for the guards?

MOSS: I had to warn you about the
Doctor.

as STAEEL
turns

STAEEL: What Doctor?

4E.

76. 4 E
MCU DOCTOR
GO into
BCU

14. INT. CORRIDOR 3. NIGHT.

(THE DOCTOR
LISTENS EVEN
MORE INTENTLY)

(3, next)

23

(Shot 76 on 4)

MOSS: (O.O.V.) There's a bloke
calls hisself the Doctor. Tall.
Curly hair. There's a girl working
with him. I told them where to
find this place. I didn't realise.
I tried to stop them arter. They
know all about us!

(THE DOCTOR RAISES
HIS EYEBROWS)

3E 2C

77. 3 E 15. INT. FENDELIMANS' LAB. NIGHT.
C 2-3
STAEL/MOSS

STAEL: I doubt that.

MOSS: They're investigators. They
come to investigate.

PAN them
L to door.

STAEL: I will deal with them. Now
go. Quickly.

(MOSS GOES
TO THE
DOOR)

4E

78. 4 E 16. INT. CORRIDOR-3. NIGHT.
C 2-3
DOCTOR
PAN him L
to corridor
CWC

RECORDING PAUSE

(27)

79. 4 E
CS doorway
MOSS + STAEEL
enter frame.

STAEEL: Are all our friends
prepared?

(MOSS TURNS TO LOOK
AT STAEEL AND AS HE
DOES SO THE DOCTOR
SLIPS PIST)

MOSS: They're waiting for the
word.

STAEEL: When the time comes we
must be twelve.

Let MOSS exit
in direction
of corridor 1.

MOSS: You do lead the coven now
but we know the Old Way. Thirteen
be the number.

STAEEL goes back
into Lab.

STAEEL: A place must be left for
the one that kills.

30

1B 2B 4B

82. 4 B 17. INT. PRIORY KITCHEN. NIGHT.
MCU COLBY

(COLBY IS
NOW CAUGHT UP
IN WHAT
FENDELMAN HAS
BEEN TELLING
HIM)

83. 1 B COLBY: Circumstantial. It's all
circumstantial.
MCU FENDELMAN

FENDELMAN: It is the only logical explanation Adam. Man did not evolve on Earth. I am convinced of this. There is something else that I have not told you Adam. With the scanner I have traced what I now think is the moment of death of this alien traveller. There is at that moment an enormous surge of energy the like of which I have never seen before. This is what first attracted my attention. It is an in-pouring of power - a concentration of energy, as though to store. Now I asked myself where would this energy be stored and why? These questions I could not answer until I x-rayed the skull.

84. 4 B
MCU COLBY

85. 1 B COLBY: You x-rayed the skull? When?
MCU FENDELMAN

86. 4 B FENDELMAN: Stael and I have been
doing tests in secret for some time.
MCU COLBY

87. 1 B COLBY: Oh, thank you!
MCU FENDELMAN

88. 4 B FENDELMAN: No, no, you are right.
But from the beginning I have had the
feeling that this was so important
that it must be kept completely
secret. Now these murders and the
mysterious intruder -
MCU COLBY

31

(Shot 88 on 4)

COLBY: He said something about
x-rays.

89. 2 E
MCU THEA
as she rises

(THEA GETS
UP FROM
THE TABLE)

90. 4 R
MCU COLBY

THEA: Will you excuse me?

COLBY Xs to
THEA. Let
THEA go, HOLD
COLBY

COLBY: Thea, I'm sorry. Are you
feeling

THEA: No, it's all right. I'm just
very tired. I'll go and lie down
for a while. /

91. 1 R
MCU FENDELMAN

THEA enters for
2-shot
THEA/FENDELMAN

Let THEA go,
HOLD FENDELMAN

FENDELMAN: You are looking a little
pale my dear. You have been working
too hard. I will ask Stael to look
in on you later.....

92c
MCU THEA
at door

(THEA GOES
OUT)

92. 4 R
MCU COLBY

Obviously this intruder has been
spying on us. /

PAN him R to
2-shot
COLBY/FENDELMAN

COLBY: (THOUGHTFULLY) Yes. Well,
out of the x-rays, what did you
find?

Let them leave
frame

FENDELMAN: Ah, I will show you.
Come!

4D

93. 4 D
Closest poss.
3-shot
JACK/MRS. T/LEELA

18. INT. COTTAGE LIVING-ROOM. NIGHT.

(MRS. TYLER IS
SITTING STIFFLY
IN A CHAIR. A
BLANKET IS WRAPPED
AROUND HER SHOULDERS)

(Pause next)

(Shot 93 on 4)

(JACK TYNER
IS SMILING
ON THE ARM OF
HER CHAIR.

THE OLD WOMAN
IS HOLDING
TIGHTLY TO
HIS WRIST.

LEENA TRIES
TO FORCE SOME
BRANDY INTO HER
MOUTH)

JACK: Gran? Can you hear me?

LEENA: Here drink this old woman.
It will warm you.

(THE BRANDY TRICKLES
OUT OF HER MOUTH)

JACK : Gran? What happened?

LEENA: Don't ask her that. It's
because she doesn't want to remember
that she is like this. You are
safe now, old woman.

(SHE STROKES
HER FACE)

You are safe now, nothing can hurt
you. I will let nothing hurt you.

MRS. TYNER: (MUTTERING, INCOHERENT)
I seen it ... great ... dark ... it
called me ... in my mind it called
me ... hungry ...

JACK: What's it mean?

MRS. TYNER: It were hungry for my
soul ... everything ...

(Pause next)

94.

BCU Mrs. T.



(Shot 93 on 4)

LEELA: The Doctor will know.

MRS. TYLER: Nothin' left, no
life left

LEELA: I must find the Doctor.

3-shot

(LEELA GETS
UP)

MRS. TYLER: Help me!.... Help us!

LEELA: Stay with her!

(LEELA HURRIES
TO THE DOOR
AND GOES OUT)

BCU M.T.

MRS. TYLER: It were hungry for
my soul!

RECORDING PAUSE

24
GO into BCU

from (TV) - on page 35
to end of scene

RECORDING BREAK

29

3E 20

95. 3 E 19. INT. FENDELMAN'S LABORATORY. NIGHT.

CU X-Ray
plates on
wall

(STAEL HAS
GONE.

PULL OUT
to find
COLBY/FENDELMAN
backs to cam.

FENDELMAN
HAS SEVERAL
X-RAY PLATES
ON A WALL
VIEWER.

THEY ARE
PICTURES OF
THE SKULL
FROM DIFFERENT
ANGLES.

HE AND
COLBY ARE
LOOKING AT
THEM)

FENDELMAN: Do you see it?

(HE POINTS TO
A PICTURE OF THE
BACK OF THE
SKULL.

THERE IS
A FAINT BUT
DISCERNIBLE
PENTAGRAM IN
THE SKULL
STRUCTURE)

COLBY: It looks like a pentagram.
It's the way the fragments have been
assembled.

RECORDING BREAK

35

96. 2 C
C 2-2107
FENDELMAN/COLBY

FENDELMAN: No. That is part of the bone structure itself. I believe it to be some sort of neural relay. That is where the energy was stored. It is interesting is it not, that for as long as man can remember the pentagram has been a symbol of mystical energy and power?

COLBY: All right, let's assume that's the 'how'. You're still left with why.

FENDELMAN: A beacon.

COLBY: A what?

FENDELMAN: Suppose the power is still within that neural circuit and can only be released by the intelligent application of advanced technology.

COLBY: You mean the release of the energy would act as a signal that there was intelligent life on this planet.

FENDELMAN: And mankind would at last meet its -

COLBY: Next of kin?

FENDELMAN: Destiny, Adam. It's destiny.

RECORDING BREAK

EP.2

TELECINE 3: (DUR: 17")

SOT

Ext. Fetch Priory.
Night.

LEELA pauses at
the edge of the
wood. A SECURITY
GUARD is patrolling.

She ghosts out
and immobilises
him.

She runs noiselessly
towards the house.

END TELECINE 3.

19A. CORRIDOR. NIGHT.

1. 1 B
 LS Corridor
 THEA enters Xs
 down to door
 of storeroom
 (THEA COMES
 DOWN TO STOREROOM
 DOOR AND GOES IN)

3B

19B. INT. CELLAR STOREROOM. NIGHT.

2. 3 B
 MLS THEA
 in silhouette
 at door
 (THEA STANDS IN
 DOORWAY OF DARK
 ROOM)

THEA: Hello, are you there.
 Please, I need help.

(SHE REALISES THE
 DOCTOR IS NOT
 THERE AND TURNS
 BACK INTO THE
 CORRIDOR)

1B

19C. INT. CORRIDOR. NIGHT.

3. 1 B
 LS Corridor
 HOLD THEA'S X
 down to doorway
 (THEA CROSSES
 DOWN TO FENDELMANS
 LAB.)

RECORDING BREAK

3 to C
 1 to C

3C 1C

20. INT. FENDELMAN'S LAB. NIGHT.

4. 1 C
 MLS THEA
 at door
 She Xs down
 to x-ray unit
 (THEA ENTERS, SHE
 LOOKS AROUND, SEES
 X-RAYS + CROSSES
 TO IT, SWITCHES
 IT ON, AND STARES
 AT THEM)

LIGHTS

X-RAY

(3 next)

(Shot 4 on 1)

(SUDDENLY STAEL
ENTERS)

MIX

5. 3 C
CU X-ray

MIX

6. 1 C
CU THEA

RECORDING PAUSE

7. 1 C
MCS Door +
STAEL

STAEL: Thea!

8. 3 C
MCU THEA

THEA: Max, You frightened me!
Do you have to creep about like
that?

9. 1 C
MCS STAEL
HOLD his X
to door,

STAEL: I apologise Thea.

(HE CLOSSES DOOR)

10. 3 C
CU THEA

What are you doing here Thea?/

11. 1 C
CU STAEL

THEA: I came to look for the
stranger. Do you know where he
is?/

12. 3 C
CU THEA

MAX: It's not important. /

13. 1 C
CU STAEL

THEA: It is to me. I must find
him. I think he can help me. /

14. 3 C
C 2-shot
STAEL/THEA

STAEL: Why should you need help
Thea? Anyway the stranger has escaped.
He can do nothing. It is too late.
Too late for all the meddling fools.

(THEA TRIES TO GET
TO THE DOOR BUT
STAEL BARS HER WAY)

14A. Chloroform pad
in Max's hand

THEA: What are you talking about -
Max get out of my way!

148 (1, next) 2-shot

(Shot 14 on 3)

STAEL: There is no need for you
to be afraid of me.

THEA: Please, Max.

15. 1. C
C 2-shot
STAE L/THEA

(AS STAE L MOVES TWDS
HER. THEA BACKS
AWAY TOWARD THE
SCANNER)

STAEL: It is fitting that you
should be the key to my power.

THEA: Don't be such a fool Max!

STAEL: You are the chosen one
Thea.

PAN down as
THEA falls +
TIGHTEN to
CU THEA

(HE QUICKLY GRABS
THEA AND PUTS A
CHLOROFORM PAD OVER
HER FACE. SHE FALLS
TO THE GROUND.)

(O.O.V.) The chosen one.

R E C O R D I N G B R E A K

4F

21. INT. COLBY'S LABORATORY, NIGHT.

98. 4 F
LS Lab.

DOCTOR enters
PAN him R to
THEA's desk,
HOLD his X
down to COLBY's
desk, AVOIDING
SKULL.

(THE DOCTOR SLIPS
IN, CLOSES THE
DOOR CAREFULLY
AND SWITCHES ON
THE LIGHT.

HE LOOKS ROUND
AT THE LABORATORY)

THE DOCTOR: Mm. Parastatic magnet-
ometer. *How quaint*

As he sits PULL
BACK to see SKULL
L of frame

(HE SEES THE
SKULL AND *SHELISA BONE*.+
HURRIES TO IT.
HE TAKES OUT A
JEWELLER'S LOOP
AND LOOKS CLOSELY
AT THE SKULL.

HE STRAIGHTENS
UP AND STANDS
THINKING)

*Um. 12th Century. Ah, oh,
Yes. Just there. Would you like
a jolly baby, no perhaps not*

99. *6/7*
~~POWER DISCHARGE~~

(HE PUTS OUT HIS
FINGER AND TOUCHES
THE SKULL FOR THE
FIRST TIME)

*Alas, poor
Skull,*

No! Aaagh!

(As directed sequence
next)

(AT THE LAST
MOMENT HE TRIES
TO DRAW BACK
HIS FINGER FROM
CONTACT WITH THE
SKULL BUT IT IS
TOO LATE. HE
IS ENVELOPED
IN A CRACKLING
DISCHARGE OF
POWER.

41

(Shot on 4 + S/I 1)

into BCU

100. As directed Sequence
101. CU DOCTOR
102. CU POWER DISCHARGE
102. CU SKULL + FINGER

(THE POWER
DISCHARGE
CONTINUES,
GETTING BRIGHTER
AND MORE INTENSE.)

THE DOCTOR CANNOT
BREAK FREE OF IT)

RECORDING BREAK

RUN TX-42

42

CLOSING TITLESEPISODE 2

(DUR: 50")

SOP

S/I

TJ 7Dexter Who
TOM BAKERTJ 8Leela
LOUISE JAMESONTJ 9Thea Hansone
WANDA VENTHAMMartha Tyler
DAPHNE HEARDTJ 10Dr. Fendelman
DENIS LILLTed Moss
EDWARD EVANSTJ 13Jack Tyler
GEOFFREY HINSLIFFMaximillian Stael
SCOTT FREDERICKSTJ 14Adam Colby
EDWARD ARTHURDavid Mitchell
DEREK MARTINTJ 20Incidental Music
by DUDLEY SIMPSONTJ 21Production Assistant
PRUE SAENGERProduction Unit Manager
JOHN NATHAN-TURNERTJ 22Lighting
JIM PURDIESound
ALAN FOGGTJ 23Film Cameraman
ELMER COSSEYFilm Recorder
BILL MEEKUMSTJ 24Visual Effects Designer
COLIN MAPSONSpecial Sound
DICK MILLSTJ 25Costume Designer
AMY ROBERTSMake Up Artist
PUALINE COXTJ 26Script Editor
ROBERT HOLMESTJ 27Designer
ANNA RIDLEYTJ 28Producer
GRAHAM WILLIAMSTJ 29Director
GEORGE SPENTON-FOSTER
BBC (C) 1977